THE WOMEN'S COMMITTEE OF THE WINNIPEG ART GALLERY

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Attributed to Paul Brill Trees on a Rocky Bank

SUGGESTED ACQUISITIONS FOR YOUR GALLERY AND YOU

NOVEMBER 24 - 28, 1963

J.D. Macneil Sr. and
J.S. Macneil Jr., M.D.

This exhibition "Suggested Acquisitions for Your Gallery and You" is another attempt to make Winnipeggers aware of the need of a known permanent collection for their gallery. However, it is the first time that we bring works by some of the classics and some less known yet recognized artists on display with the purpose of acquisition.

It was felt that the Gallery should have first choice but that the gallery members and the public at large could choose from the rest which were not selected for the gallery. We think that the prospective buyers will be conscious of the fact that works which the gallery had considered must be good.

Four renowned art dealers have contributed to make this project possible. Namely, Thos. Agnew & Sons Limited, London; The Arcade Gallery Limited, London; L'Art Ancien S.A., Zurich; P. & D. Colnaghi & Co. Limited, London, and we owe them thanks for their great co-operation.

F. E.

C A T A L O G U E

S c u l p t u r e a n d P a i n t i n g:

1. Spanish artist second part 16th century.

 Wood with rich polychromy on gold, 52" long 26" high.

 This impressive tabernacle, representing the fathers of the church and the resurrection of Christ, in high relief, was supposed to house the monstrance and the calyx on an altar and was probably surmounted by a picture or sculpture group. It is signed "Acabo Se Este Retablo Siendo Mayordomo el ylle. S. Baltasargo. Eredia." A sculptor, Pedro de Heredia (active 1549-71) worked at the huge altarpiece of the Seville Cathedral.

 From the collection of Lady Courtauld. Exhibited on loan at the Fitzwilliam Museum, Cambridge.

2. Ferdinand Bol, Dutch, 1616-1680

 ANGEL DELIVERING ST. PETER

 oil on panel, 29" x 23¼", signed.

 This picture by one of the first pupils of Rembrandt in Amsterdam shows, in many respects, the qualities of this great master.

3. Jan Both, Utrecht, ca. 1618-1652

 LANDSCAPE WITH MULE AND CATTLE ON A PATH

 oil, panel, 15" x 8 3/4"

 From the Dr. H. Wetzler Collection, Amsterdam.

4. LANDSCAPE WITH PEASANTS RESTING BY A WELL

 oil, panel, 13 3/4" x 19¼", signed lower right.

 From the Ernst Otto Collection, Berlin.
 This couple is typical for the Italian tendencies in some of the Dutch painters of the 17th century.

5. Nathaniel Dance, English, 1735-1811

MADAME KATINKA

oil on canvas, 28½" x 21½".

D. Well known as painter of historical subjects and subtly painted portraits, later became politically active and was knighted.

6. Frans Floris, Antwerp, 1516-1570

CARITAS

oil on panel, 53" x 41½", in contemporary frame.

This Netherlands artist who was deeply impressed by the Italians on his trip to Rome, was rather influential in the development of the so-called Romanists in the Netherlands and anticipates in our picture the great Flemish master P. P. Rubens.

From the collection of Dr. Guenther Grzimek, Ravensberg.

→ 7. Prince Hoare, English, 1755-1834 This was purchased by us

PORTRAIT OF REV. HENRY BARTON (J. B. M. Sr. and J. B. M. Jr. M.D.) November 26, 1963.

oil, canvas, 36" x 28¼"

From the collection of Lord Sidmouth, Up Ottery Manor, Honiton, Devon.

8. Justus Juncker, German, 1703-1767

THE TOILET

oil on canvas, 17¼" x 20", signed.

A follower of the great Dutch genre painters who was highly recognized in the Frankfurt of the days of young Goethe.

9. Isaak de Moucheron, Amsterdam, 1667-1744

A RIVER LANDSCAPE

oil on canvas, 23" x 31½", signed.

M. painted in the manner of his father Frederick de M. who was highly recognized for his idealistic Italian landscapes.

10. Andrea Piccinelli, called Brescianino, 1485(?)-1545, Florence

A LADY

oil on panel, 14" x 11", closely related with some of the leading Renaissance painters in Florence.

11. Philip Reinagle, English, 1749-1833

JOHN HIND

oil on canvas, 23" x 19".

R. being a pupil of A. Ramsay this work of his is a good example of English sportive picture.

12. James Abbott MacNeill Whistler, born Lowel, Mass. 1834-1903 London.

OFF THE BRITTANY COAST

watercolor, signed.

This American-English artist was one of the most delicate painters and at the turn of the century was considered one of the greatest artists.

13. Januarius Zick, German, 1730-1797

THE APPEARANCE OF THE HOLY GHOST

oil on canvas, 17½" x 17 3/4", in original frame.

This charming sketch by one of the most inspired artists of the 18th century seems, according to a letter by Dr. Bushart, Staatsgalerie, Stuttgart, to be a bozzetto "for one of the aisles of the church of the Oberelchingen Monastery near Ulm - 1783/

D r a w i n g:

14. Augsburg Master, close to Hans Burgkmair.

PORTRAIT OF EMPEROR FREDERICK III.

chalk with wash and watercolor, 10" x 8½".

This impressive portrait was originally connected with the son of Frederick III, the Emperor Maximilian I, and attributed to Bernhard Strigel. Strigel was another artist of the Swabian region to which Burgkmair belonged. The latter was born 1473 at Augsburg and died there in 1531 being perhaps the most eminent artist of this School like Durer from Nuremburg. Both were used extensively for the great artistic intentions of Maximilian. Although the portrait seems very close to Maximilian the somewhat older features have suggested it being of his father who looked very similar but whose likeness is not as well known. In any case it bears the very characteristic features of the Hapsburg family.

15. Hans Baldung, called Grien, 1484/5-1545, Strasbourg.

RECLINING NYMPH

Brush and pen on grey-green ground paper, heightened with white, 5½" x 8 3/8".

Hans Baldung Grien is considered one of the greatest artists of the age of Duerer and Holbein. His work was shown in an extended exhibition at the Karlsruh Kunsthalle in 1959. His paintings are mostly religious subjects or portraits but he was also interested in the humanistic trends of his period. He is equally admired as a painter, craftsman and graphic artist.

From the Liechtenstein Collection.

16. Basel Master after Hans Holbein the Younger, dated 1521

THE BODY OF CHRIST

silver point, heightened with white on blue ground paper, 5" x 11½".

Ever since Holbein (born 1497 or 1498 in Augsburg, moved to Basel in 1515, from 1531 on permanently in London where he died in 1543) painted the life-size picture of the Body of Christ, which is now one of the greatest treasures in the museum in Basel, it has been admired for its great realism. There has never been any doubt that he must have studied the figure from a corpse he obtained in the morgue as every detail in this body suggests. The pale colour, the drastically open eyes and mouth, the cramped fingers, and even the discolouration of the wounds. Besides being a religious theme it has many times been mentioned that it is almost anti-religious because of the great bluntness of the representation.
Today we know (particularly from the X-rays) that Holbein overpainted the first version within a year. Our drawing matches exactly the details of the original as shown by X-rays; therefore it must have been done within the first year after the genuine painting and before the corrections made by Holbein himself. Art authorities have not entirely agreed who was the author of our drawing. Even the name of Holbein's father (who was the teacher of his son and a great artist in his own right) has been suggested. In any case it must have been an artist

very close to Holbein and of high calibre; the drawing is not only an artistic but also a human document showing the great response which Holbein's work must have found in Basel at that time.

From the Liechtenstein Collection.

17. Italian School, second part of 15th century.

DRAGON AND LION FIGHTING

brown pen, ca. 5 3/4" x 8 5/8".

This interesting sketch most probably derives from a Florentine studio around 1460-70. Such drawings and similar engravings were used extensively as models for decorative sculpture and for applied arts like goldsmiths' and jewellers' work. Our particular drawing is related to examples published by Hind (Early Italian Engraving, A.II.2) and to several drawings and engravings at the British Museum mostly related to the name of Maso Finiguerras.

18. Monogrammist W. with the  (key shaped mark), Netherlands, active 1465-85.

KNIGHT IN ARMOUR WITH STANDARD AND LANCE IN ARCHITECTURAL NICHE

dark grey pen and brush, hieghtened in white on grey-blue ground paper, 12 5/8" x 8".

This master, probably from Bruges, worked at the court of Charles the Bold and had a close relationship to the Master E. S., whose pupil he might have been. There are 81 engravings known by him which, however, can only be part of his extended production as engraver. He must have been highly recognized in his time already. According to Professor Alfred Schmid, Fribour, the subject is Jason who puts his foot on the golden fleece.

Formerly in the collections: K. E., R. von Liphart and Prince Liechtenstein.

19. Paul Brill, attributed to, 1554-1626

TREES ON A ROCKY BANK

pen and bistre, 11¼" x 8"

This Antwerp born painter and engraver who lived and died later in Rome had never given up his northern style being a link between the early Flemish landscapists and the 17th century painters like Claude and Poussin.

20. Louis Jean Desprez, French, 1743-1804

THE CATHEDRAL AT PALERMO AT THE FIEST OF S. ROSALIA

pen, wash and watercolor, 13 3/8" x 8¼"

Signed and inscribed on the back of the original mount. Engraved by F. Dequauviller for the Abbé de St. Non. Description du Royaume de Naples, 1781-86.

21. Charles Eisen, French, 1720-1778

DESIGN FOR AN ILLUSTRATION

crayon, 6 1/8" x 4¼", signed and dated 1770.

22. Gaetano Gandolfi, Bologna, 1734-1812

THE DEATH OF GERMANICUS

black crayon, heightened with white, 12 3/8" x 19 7/8"

G. travelled when young to Venice and was somewhat influenced by G. B. Tiepolo but is mostly considered as the last "follower" of the great School of the Carracci in Bologna.

23. Early 17th century German artist (possibly Augustine Braun of Cologne, active 1591-1639).

FOUR COSTUME STUDIES (another figure and script on the back)

pen and wash, 11½" x 6 3/4".

24. Giov. Francesco Barbieri, called Guercino, 1591-1666, active in Bologna.

LANDSCAPE

pen and ink, 8 3/4" x 11½"

25. Giuseppe Passeri, Rome, 1654-1714

CHRIST AND THE WOMAN OF SAMARIA

black chalk on paper, 9½" x 6½".

26. THE ASSUMPTION OF THE VIRGIN

pen and bistre, red chalk, 7 5/8" x 5¼"

Collections: J. Richardson, Sr. and William Sharp.

Both drawings might be sketches for altar pictures.

27. Bernard Picart, French, 1673-1733

DESIGN FOR A TITLE PAGE TO "VOYAYE DE PERSE"

pen, red chalk and wash, 5½" x 3 3/8".

28. Domenico Piola, Genoa, 1627-1703

REST ON THE FLIGHT INTO EGYPT

pen and brush in bistre, 15 7/8" x 11". Related to the painting in the Pal. Bianco, Genoa.

29. Louis Felix de La Rue, Paris, 1731-1765

CUPIDS PLAYING IN A LANDSCAPE

pen and wash, 4 1/8" x 5¼", signed L.F.D.

<u>E n g r a v i n g s, E t c h i n g s, Woodcuts:</u>

30. Abraham Bosse, Tours, 1602-1672

THE FOUR AGES OF MAN, 1636

Set of four engravings. Le Blanc I 557/60.

31. Pieter Bruegel the Elder, Brussels, ca. 1525-1569 Antwerp

THE WISE AND FOOLISH VIRGINS

Engraving (probably by Philip Galle) 8 7/8" x 11½".
R. van Bastelaer no. 123.

32. Jacques Callot, Nancy, 1592-1635

THE FAIR AT GONDREVILLE

Etching, Lieure 561, second state.

33, 34 Louis-Philibert Debucourt, Paris, 1755-1832

TWO WINTER LANDSCAPES (Paysage en Temps de Neige -- Berline arrêtée par l'Orage).

aquatint, coloured, 10½" x 16".

35. Albrecht Duerer, Nurnburg, 1471-1528

COAT OF ARMS WITH A COCK

Engraving, Bartsch 100, One of the most popular of the masterly engravings by Duerer.

36. THE BEAST WITH SEVEN HEADS and
THE BEAST WITH LAMB'S HORN

woodcut, 15½" x 11"

From the "Apocalypse", Latin edition from 1511 with the printed text on the back. Bartsch 74, printed on paper with watermark Meder no. 127.

37. THE DESCENT INTO HELL

woodcut, Bartsch 14, Proof before text with name of Mary watermark.

38. Francesco Goya, Spanish, 1746-1828

DISPERATE FURIOSO, from the "Proverbios" series

Etching, Deltail 207, third state.

39. Hans Baldung, called Grien, 1484/5-1545, Strasburg

THE LARGE ST. SEBASTIAN

woodcut, 12¼" x 9¼", monogr. HGB 1511, print on paper with watermark with the Gothic letter "p". Bartsch 37.

40 a-d Gerarde de Jode, Flemish, 1509-1591

TIME ("Temporis utendi commoda...")

Set of four etchings, 8 3/8" x 11 5/8"

Wurzbach 5, Holstein IX, 202, 296-299, printed on paper with the high crown watermark.

Colletion: F. Quiring.

41. Lucas van Leyden, Leyden, 1494-1533

THE DENTIST

engraving, 4¼" x 3"

Bartsch no. 157. One of the earliest representations of a profession and of a medical subject by a renowned artist.

42. Claude Gellée, called Lorrain, French, 1600-1682

L'APPARITION

etching, 4½" x 6 3/4"

R. Dumesnil no. 2, proof of first state (of 4).

43. LE PORT DE MER A LA GROSSE TOUR

etching, 5" x 7½",
Blum no. 13, proof second state (of 4).

44. SEAPORT WITH LIGHTHOUSE

etching, 5½" x 7 7/8"
R. Dumesnil no. 13, proof third state (of 4)

Collections: Julian Marshall, Sir Francis, Seymour Haden and W. S. Theobald.

Claude Gellée con't.

45. SHEPHERD AND SHERPHERDESS CONVERSING

etching, Blum no. 37, second state (of 5)
Collection: Lord Spencer.

46. Master of the Adoration of the Shepherd, Saxony, active about 1530.

woodcut printed from two blocks, 12 7/8" x 20". This master got his name after this woodcut by Dodgson. Few other works known by the same artist.

47. Adrian von Ostade, Haarlem, 1610-1684

GOSSIPS

etching, Godefroy no. 40, second state (of 5).

48. Francesco Mazzola, called Parmegianino, Parma, 1503-1540

THE ENTOMBMENT

etching, Bartsch no. 5.

49. Francesco Piranesi, Rome, 1758/9-1810 Paris.

S. LORENZOFUORI LE MURA

etching, Hind no. 12, second state.

50. ARCH OF SEPTIMUS SEVERUS

etching, Hind no. 54, third state.

51. TEMPLE OF THE SIBYL, TIVOLI

etching, Hind no. 61, first state.

52. TOMB OF CAECILIA METELLA

etching, Hind no. 67, second state.

53. ARCH OF SEPTIMUS SEVERUS

etching, Hind no. 99, first state.

54. FROM THE "CARCERI" PL. X

etching, Focillon no. 33, 16" x 21"

55. Marcantonio Raimondi, born ca. 1480 - died between 1527 and 1534 Bologna.

THE JUDGMENT OF PARIS

engraving, 11½" x 17 3/8". Bartsch no. 245, second state. The group at the lower right inspired Manet for his 'Breakfast in the Woods' which motive again was picked up more recently by Picasso.

56. Rembrandt Harmensz von Ryn, Leiden, 1606-1669 Amsterdam

BEGGAR MAN AND BEGGAR WOMEN CONVERSING, 1630

etching, Hind no. 7, second state (of 3).
Collection: S. Barden and Alfred Stroelin.

57. OLD MAN IN FUR CAP AND ROBE

etching, Hind no. 92, second state.
Collection: Liechtenstein.

58. Christoforo Robetta, Florence, 1462- after 1522

AN ALLEGORY OF THE POWER OF LOVE

engraving, 12" x 10 7/8", Bartsch XIII, 25.

59. Giovanni Battista Tiepolo, Venice, 1696-1770, Madrid

A WOMAN KNEELING HOLDING A DISH (from the "Scherzi di Fantasia" series)

etching, de Vesme no. 20, second state.

60. Giovanni Domenico Tiepolo, Venice, 1727-1804

GLORY CROWNING VIRTUE

etching, de Vesme no. 103.

61. Enea Vico, Parma 1523-1567 Ferrara

EMPEROR CHARLES V, in oval with allegorical figures, 1550

woodcut, 20" x 14½", Nagler, XX, 222, 1.

"The oldest engravings are perhaps the most expressive ones. Men like Lucas van Leyden, Albrecht Duerer, and Marcantonio are real engravers, in the sense that they seek above all to render the spirit of the painter whose work they are reproducing...Engraving is in reality translation, that is to say, the art of transporting from one art into another"....

The Journal of Eugene Delacroix

"'Why, it's a copy of a Holbein,' said the prince, who had by then had time to examine the picture, 'and though I'm not much of an expert, I think it's an excellent copy. I saw the picture abroad, and I can't forget it...'

'I like looking at that picture,' Rogozhin muttered....

'At that picture!' the prince exclaimed. 'Why some people may lose their faith by looking at that picture.....'

'This picture is of Christ just taken down from the cross. This is the real corpse of a man taken down from the cross....after six hours of suffering crucifixion. The actual face of a man whose features have not yet stiffened, and still retain vitality and warmth; so that even in death he still seems to suffer. On this picture the face is distorted, swollen with blue and bloody stains, with staring eyes, the pupils out of focus. The great bulging eye-apples have a dead and glass-like shine."

Dostoievsky, The Idiot